

'I HAVE FORGOTTEN WHAT MOST OF THE THE BEE GEES

'FOR GOOD' SAYS BARRY

IF it is the start of a trend for the splitting groups to get back together again, then so much the better. But if it is an isolated instance — the exception that proves the rule — then it is enough on its own. The Bee Gees are back together again.

"And this time it is for good," said eldest Gibb brother Barry. "We know that there will be people who don't believe the fighting is over. The way we will prove them wrong is by staying together from now on."

A new single "Lonely Days," released last week: A 12 track album "2 Years On," due off the presses of Polydor Records on November 27th. Top of the Pops this week, a major TV appearance on Boxing Day, shows in Holland and Germany, a tour of the United States in the Spring.

FAMILY SOLIDARITY

They all add emphasis to the Gibb Brothers' vows of family solidarity. They all add up to only one conclusion — the Bee Gees are most definitely back.

If further proof is needed, manager Robert Stigwood is at this moment in Japan, discussing the prospects of the Bee Gees paying a visit to several millions of fans who have remained loyal throughout the past two years of strife and bitter argument.

It remains yet to be seen if the Bee Gees can instantly regain the place in the affections of the world, just behind the Beatles, that they commanded when Robin Gibb first set the pop business on its head with his announcement: "I am leaving to go solo."

WON'T BE SHATTERED

Barry Gibb said, "We know that there are people in the business who have to be convinced that we mean what we say. So we won't be shattered if 'Lonely Days' meets with resistance."

"But we all think that over the next few months we will be able to convince them that we haven't lost any of the old spark."

And Maurice Gibb added, "I think that we are much more of a group now than we ever were. It was something that we had to do, and we all found out what it was like to be on our own. It was lonely, we had no one to share our songs with."

During the long months of headlined fighting, the telephone calls that kept the Gibbs in touch were less well documented.

Though the gulf seemed unbridgeable up to the very last

moment, it was perhaps inevitable that the Bee Gees would not be allowed to die.

But the final re-union came about even more unexpectedly than most of the events in the larger-than-life world of the Bee Gees. On Friday August 21 to be precise.

ARGUING LAWYERS

Robin Gibb explained, "We had all been together the night before — but with our lawyers, arguing about the same things that we had been arguing about for months."

"The next day we met in Robert Stigwood's office to carry on the argument, and suddenly it was all over. We just threw it all out the window and decided to go into the studios that afternoon."

"But before we did we had a bit of a thrash with champagne on the roof garden."

The end of the feud was as undramatic as all that had gone before it was filled with drama. Unemotional too.

Maurice said, "Everything had been too emotional before. We were just very, very happy. It had been almost two years since the first signs of a split, but it seemed that afternoon in the studios as if it had been yesterday."

FORGOTTEN THE ROWS

"Everyone asks about the rows and things, but I have honestly forgotten what most of them were about. We had reached the stage that we believed what we read before we believed what we said to each other."

"Now I think we all have more stability, and are more mature. We have all got married, and that gives you a base. Before we were so wrapped in the Bee Gees that even minor arguments seemed to fill our whole world."

"Besides, we are all now determined to make it work. And because of that it will..."

Robin said, "If you had to find a reason for the re-union, all I can say is that I've been Robin Gibb since I was born, and a Bee Gee since I was six. When I was an ex-Bee Gee all my records sounded like the Bee Gees, because that's what I am."

"Now it's like being back at school with no worries."

Message to our fans...

IF there has been one bright spot through the past troubled time, it has been the letters that you have written. You can't have any idea how much they did to bring us back together again.

It was something that we all wanted, but we all had our pride to swallow, to apologise to each other, and that is never a very easy thing to do.

But to know that so many of you were concerned enough about us to write; to tell us that we would still be with us if we did settle our differences — well, that often brightened up a black day.

HURT

And we know that many of you feel a little hurt, and a little neglected. That those of you who stayed with the Fan Club did not get enough information in the past year.

Honestly, though, the situation changed almost every day, and no one wanted to say too much, we all hoped that when we did have something to tell you it would be good news. The news that we can now happily pass on: we have sorted out the arguments, and this time it is final.

EVEN WORSE

If it is any consolation to you, the hurt was even worse for us than it was for you.

Our mother, Mrs Barbara Gibb, has now taken over the Fan Club, and will be getting in touch with you as soon as possible. You should all have received a poster with the cover picture from the new album "2 Years On." Not much, we know, but a start.

The important thing to us is to know that we haven't lost too many of our old friends. Thank you for everything.

*Barry
Robin
Maurice*



2 YEARS ON: ALBUM ON NOV. 27

THE first album by the newly re-united Bee Gees will be released by Polydor Records at the end of this month under the title "2 Years On."

Of the twelve tracks, three have been jointly written by Barry, Robin and Maurice, four by Barry alone, two by Robin, one by Maurice, and two jointly by twins Robin and Maurice.

A full list of titles in: Side One: 2 Years On, Portrait of Louise, Man For All Seasons, Sincere Relation, Back Home, The 1st Mistake I Made.

Side Two: Lonely Days, Alone Again, Tell Me Why, Lay It On Me, Every Second Every Minute, I'm Weeping.

The album was recorded at De Lane Lea studios, in Soho. Final mixing of the tracks was done at Atlantic Records studio in New York, where Robert Stigwood, co-producer of the album with the Bee Gees, was holding business talks.

BLOOM- FIELD

MAURICE Gibb returned from Ireland at the weekend after attending the premiere of Richard Harris's latest film "Bloomfield".

Maurice worked on the musical score for the film, which stars Ricard Harris and Romy Schneider.

ROWS WERE ALL ABOUT NOW'—MAURICE TOGETHER!

BEE GEES' 'COVERS' SELL 6,000,000 IN U.S.

On 11 Golds in past year

QUESTION: What have Barbra Streisand and Elvis Presley got in common with Sergio Mendes, Tom Jones, Brenda Lee, Frank Sinatra, Vicki Carr, Janis Joplin and Engelbert Humperdinck?

Give up? The answer is in the pen of composers Robin, Barry and Maurice Gibb. For that impressive roll-call of the top names of the recording world is just a starting point of a list of the singers who have "covered" Bee Gee compositions in the last twelve months.

For not content with being one of the world's leading singing groups, the Bee Gees are probably only just behind the Beatles in the number of artists who have recorded their compositions.

In the United States alone, reported publishing chief Norman Rubin last week, there have been over eighty cover versions of songs from the Gibbs in the past year.

Engelbert Humperdinck's version of "Sweetheart" is at the moment high in the charts, and it has also recently been recorded by Dean Martin, and American "heartrob," Robert Goulet.

"To Love Somebody," one of the Bee Gees' rare failures as their own release, heads the field in sheer numbers of cover versions. To date the figure is approaching 150.

Close behind are "Let There Be Love," recently recorded by Tom Jones, and "Words," covered by Elvis Presley, Jom Jones and Florence Henderson.

One odd spot is the number of people who have covered "Morning of My Life," which the Bee Gees have never recorded under their own name. And yet the number of versions of this one song by other artists runs into three figures.

Another early song by the Bee Gees, "Give a Hand, Take a Hand," has just been recorded by the American gospel harmony group, the Staples Singers, just signed to a management agreement with the Robert Stigwood Organisation.

In all, Bee Gee tunes have been a feature of 11 gold albums from the United States in the past year.

Barry Gibb said: "It is always an honour when someone else regards one of your songs as worth covering. Obviously we were particularly pleased when Elvis recorded 'Words,' as he has been one of our heroes for a long, long time."

"Several other big names have cut tracks of ours, and at least two are under consideration as singles. But it would not be right to say who, as that is something that they should announce for themselves."

Norman Rubin, Professional Manager with United Artists before becoming General Manager of the R.S.O. Publishing Division in the U.S.A. commented: "The Bee Gees material has been responsible for a large part of the success of the Publishing Division since I came here just over a year ago."

"In all I suppose there have been about 6,000,000 of their songs bought by the public from cover versions in that time."

"But the important thing is that they are being covered by artists at such extreme ends of the musical spectrum, and getting through to such a wide range of the public."

Totalling up the Bee Gees output is like trying to catch Niagara Falls in a bucket, but Maurice Gibb claims to have kept a running total of their compositions.

"I made it 1,567 songs when I totted up the score that I have been keeping. But that is over the past ten years," he said.

"We never write songs in the literal sense. One of us will have an idea and maybe play it to the others. He plays a few notes and I maybe add a few, we work out the words together, and then finish it off when we get to the studio."

"Of course, in the past year or so, we have been spending more time writing solo songs, and those combinations of the three of us alone and together, will be reflected in the tracks on the album."

"But both sides of our single release, 'Lonely Days,' and 'Man For All Seasons,' were written by the three of us."

CUCUMBER CASTLE GOES ON WITHOUT ROBIN IN BBC SHOW

THE Bee Gees hour-long television spectacular "Cucumber Castle," will definitely be seen on BBC TV, although the exact date has yet to be scheduled.

Robert Stigwood said: "The BBC have bought the show, and intend showing it. But like all of us, they have been holding back on Bee Gee projects until the three brothers were back together again."

DECLINED

"For this very reason we have not yet accepted any of the offers by Continental television companies for the show. But it will definitely be seen soon."

The show, scripted by the Bee Gees when they were only Barry and Maurice,

Robin Gibb said: "It is a disappointment that I cannot be added to the show. I would have liked to have been a court jester. But I hope that the fans will understand when they see it that it does not mean we are back to two Bee Gees."

IDEA FORMED

"I am a part of it, in as much as the idea was formed long before the split, and the song was on one of our very early albums."

Co-starring in the show with the Bee Gees are Lulu, Frankie Howerd, Spike Milligan, Vincent Price, Eleanor Bron and Julian Orchard. The film was produced by Mike Mansfield, with Hugh Gladwish as director.

The smile that said
'We're glad to be back!'



THE smiles that say it all MAURICE, BARRY and ROBIN put their heads together to announce that the family feud is over, and that the Bee Gees will stay together after all.

Half an hour after the picture was taken on the roof garden of manager Robert Stigwood's Mayfair offices, the three Gibbs were in the studios, working on their new album, "2 Years On."

RECORD BREAKER SINGLE FIRST APPEARANCE

THE Bee Gees first public appearance broke records quite literally. For ten-year-old Barry dropped the 78 rpm disc of "Wake Up Little Susie," as they stood nervously backstage at their local theatre in Chorlton-cum-Hardy.

So instead of a mimed version of the Everly Brothers hit, they accompanied themselves with two toy banjos and a real guitar, and sang themselves. Without a doubt they were awful.

Maurice, then only seven years old, dimly recalls: "We were terrible, but not discouraged. The manager gave us a shilling each and told us to come back next week when we were better organised."

Dawned the day, and The Blue Cats (or sometimes it was The Rattlesnakes), hand-clapped and harmonized their way through "That'll Be The Day." The audience were delighted, and the Manchester Evening News even found space to report on the arrival of the child prodigies.

Two years later, in 1958, they were on their way to Australia, the land of opportunity. So it proved to be for the Gibbs, and in 1960 they were starring in their own series of 30-minute TV shows.

But it was not until 1963 that their first record, written by them also, was released. "Three Kisses of Love" broke straight through to the charts.

Hit followed hit, and in 1955 they capped their achievements with a hat-trick of No. 1 smashes—"Wine and Women," "I Was a Lover And Leader Of Men" and "Spicks and Specks."

At the end of that twelve-month period they won the title of "Best Group in Australia," and decided to leave for England.

In London they linked up with Aussies Colin Petersen and Vince Melouney, and released their own recording of a song that they wrote sitting on the back stairs of the Polydor Records building.

That was "New York Mining Disaster 1941," still rightly regarded as one of the classic pieces of pop music.

The rest is history. A year after their meeting with Robert Stigwood they had been voted by the British public as the Brightest Hope for the future, had five gold discs to their name.

Bee Gees 'Two Other People'

"He had a disc jockey friend called Bill Gates, running a programme called 'Clatter Chatter.' We went to his studio in Brisbane and made some tapes for him to play on his show."

"When they were played people started writing in asking where they could buy them—but they were still only tapes at this stage."

"So we decided to record them, and Bill Gates said that he would name us 'B.G.'s. He said that he would call us that after his own initials, and those of Bill Good."

"We stuck with them for four years, and then when we were doing Chubby Chequers show in 1962, we decided that initials were a bit old fashioned. So we became the Bee Gees."

A NEW production team makes its debut next week, on the Tin Tin single "Come On Over Again," due for release on November 20.

The company will be called "Moby Productions," and future labels will bear the logo of a whale, after the great white monster chased through the Arctic seas by Captain Ahab.

Does it mean that Maurice Gibb, producer of the two singles and album, so far released by Tin Tin, is out of a job? Not a bit of it.

For Maurice is the "Mo" in Moby. And the remainder of the name is contributed by his brother-in-law, Lulu's brother, Billy Lawrie.

Maurice said: "Billy and I have worked on a number of things together, and have even written some songs together. It seemed right to get the relationship onto a business footing, and Moby seemed an ideal name."

"Come On Over Again" is the first record by Tin Tin since they became a five-man group, and as far as I am concerned, there couldn't have been a better record to start Moby off."